

FALL / WINTER COMMUNIQUE
WYKDU 91.7 FM

~~Basic~~ basic babble you should know

What's this the 'KDU Communique'?? Yepperdoo!!
That's what you got! Just a few tidbits to keep you informed and most importantly the SCHEDULE!

*Listen all night to the most dedicated of the dedicated - the 2-6AM d.j. - they are on every night and you've just got to love 'em!

*A few new twists to the schedule include:

- Public affairs programming at 11:30 AM Mon-Thurs.

- Bert Johnson from the Block Experience is on Tues. 12-2:15

- Metal Saturday nights 2-6AM. with Sandy and Parog.

And then that rockin' Sat night turns into

- Sunday mornings Gospel show with Leon Frison.

LIVE bands on 'KDU every Tues night - Jackie Z's Show

Speaking of local bands (drum roll...)

Look for a new Electric Love Muffin Album - real soon - and possibly look for them as MTV stars too!

More gossip - Scab Cadillac is also about to bless us with a vinyl creation.

*Don't miss more local vinyl from - The Wishniaks, Flight of Mavis and Go to Blazes.

Scram

Scram is one Philadelphia band that we have all seen change and grow over the past few years. Who would have thought that they would have expanded their lineup to include another percussionist and a sax player? When Scram came home after a three week tour with Schooly D and Fishbone, Matt Mungan sat down with us and talked about Scram's past, their present, and the way Matt sees the future, after this tour. As we walked into a local eatery, a few people recognized Matt and asked him about the tour as he ordered some food. Once we got the grub we began our chat.

'KDU - How has the tour affected the band musically?

Matt - Well, Fishbone's live show is amazing. They really are amazing. The energy level that they have at every show is something that we really admire. Their audience interaction, and their whole live show opened our eyes to the importance of the live show. Audience interaction, you know, it's something we lacked. So it's affected us in that we are going to pay more attention to the live show in the future. Now I'm more anxious to play in front of people.

'KDU - Has the addition of a sax player and a percussionist to Scram's lineup changed things?

Matt - Well, having the option opens things up. and gives us more opportunities with sound. Playing in a three piece can be limiting that way.

'KDU - Any plans to add more musicians?

Matt - We want to get a full horn section now, and maybe even a really versatile keyboardist. I'd like the horn section to be a permanent one. People have expressed interest. The only risky thing about adding another person is the fact that you're adding another taste, and another set of relationships to the band, and it gets tougher to keep everyone happy. It's hard to find the right people.

'KDU - Did you get to play any shows as Scram on this tour with Schooly D?

Matt - None. But that's OK, because we have a lot of new ideas musically that we'd rather work on as a band. I don't know how happy we would be now with our old set if we played it.

'KDU - If you look at Scram at it's beginnings, and follow the band up to the present, the music and the overall sound have changed. You change very fast. Right now you're talking about your most recent set of tunes as your "old set", and you're talking about new musical ideas, when people still consider the "old set" as your new sound. Have any new influences crept into your music? How do you account for such rapid change?

Matt - I always head the horn parts and stuff in my head before. It's just that as a three piece, we had to fill the sound out more with our own instruments, and we couldn't rely on anyone else. So the influences, and the songwriting, haven't really changed that much. We're just expanding. I think the emphasis that we put on certain influences may have changed, though. The hardcore influence has obviously diminished greatly, to the point where it might even be unnoticeable. The soul and funk influence, which was always there, are more pronounced now, and the reggae isn't as pronounced as it once was.



PHILLY ROCK

'KDU - Another thing I wanted to ask you about the tour is whether or not it has helped Scram advance it's career.

Matt - It's kind of hard to tell. We've gotten good press, but we haven't really seen what the results of that will be yet. One thing it has done, is that it sets us apart. Bob Denny, our manager, said that this distinguishes Scram from the thousands of other bands that do the same thing as us.

'KDU - Are there any concrete plans for the future?

Matt - Well, we might be playing on Schooly D's next album. There are no official plans for that, but the tour could open that door for us, as well as other doors. In that way, we're glad we did the tour.

'KDU - Do you like touring?

Matt - Well, the last time we went out, I didn't enjoy it. This time I did. If we were playing as Scram I would have wanted to keep going. So now that it's over, I'm anxious to get back to Scram, and start working on our new ideas.

'KDU - Great.

Matt - Do you know any keyboardists, Art?

'KDU - No, I don't.

Matt - Hmmm.



This interview was done awhile ago by Art but we didn't publish it until now.

Thanks Art. RL

'KDU - Yeah, that's why I was surprised to hear the song "Your Worst Nightmare", which sounds like the old Scram, on your most recently recorded demo.

Matt - Yeah. That's the old Scram. We like playing the song. It's got more energy. I wrote it with that in mind. That goes back to what I was saying about the energy in Fishbone's live show. It's important for us to put that into our set. It gets the energy across. Sometimes when we don't really craft a set list, we wind up with a lot of slow and mid-tempo songs. I have been fighting that tendency lately, in favor of a higher energy set. "Your Worst Nightmare" is a good song for that.

'KDU - Scram has always been a political voice. Have your views been affected by the tour? Anything to say about the upcoming election?

Matt - Oh Man! (At this point he puts his head on the table. Obviously, he is not at a loss for words on politics. Some things never change, I'm glad to see). You know, I don't want to vote, because in voting, I'm legitimizing the system as it exists in the United States. But I HAVE to vote this year, just to keep Bush out of office. He's frightening. He's really said and done some fucked-up things lately. He called Ollie North a hero, he doesn't even respect the laws that America has. He really doesn't even respect Democracy. He wants to be king. Fishbone usually tells audiences not to vote for Bush on stage. One night in Austin they were really going off on Bush...

Flipping through the new records... a big thank you to Homestead Records for re-issuing vintage Chills, Clean and Tall Dwarfs records. This month sees the releases of "compilation" records featuring early songs for these New Zealand bands. The Chills "Lost" EP (actually released over 4 years ago) does not sound like newer, poppy Chills, but is more eerie and haunting. The Tall Dwarfs "Hello Cruel World" is bizarre, every song sounding different. The Clean, the original Flying Nun band, have a record called "compilation" out. Containing material from "Boodle Boodle Boodle" and various singles, this record is great for the collector who doesn't like to spend \$12. for New Zealand imports. Strongly suggest checking out this band who are the NZ sound. These guys turned me on to a whole different sound. All 3 of these bands have tracks on the Tuatara compilation from a couple of years ago.

On the Singles scene, "K" records has released the first 7" from Some Velvet Sidewalk. Typical of a lot of the "K" sound, it's a minimal, raw-sounding record in the MeccaNormal/Beat Happening vein. Shimmy-Disc's first single titled "When People were Shorter and Lived Near the Water" is a noisy, distorted project from a variety of people who you see on Shimmy-Disc records fairly often. Boston's Heydey, who call themselves Hostile Heydey this time around offer something similar to that on their latest release, "Wallow".

Locally, Go to Blazes, have released their debut album on SkyClad Records. The 50's meet the 90's; bluesy, rockabilly - great first records by the latest of the local bands that aren't really from this city.

"Riding While Alligators" is the name of the album from Only a Mother. Kinda reminds you of a toned down Residents sound.



Quite a few good compilations out - SST has some of their known and not so known bands doing covers on the "Melting Pot". On-U Sounds and Wax Trax have gotten together to put out a comp of Industrial sounding dance music called "Pay It All Back, Vol II" featuring the likes of African Head Charge, Lee Scratch Perry, and Barmy Army to name a few. "A Compilation of Boston's Backwash"... Suffer this is just that. Not your guitar rock-n-roll bands from Boston but the guys who came out of the gutter and scared all the GangGreen fans away. A compilation of the new "folk" music (I guess you could call it that) from Cooking Vinyl called "Hot Cookies" features Michelle Shocked, Mekons, The Oyster Band, Rory McLeod, etc... Truly "industrial" is "Testament" from RRRecords which features artists from around the world, including Sink Manhattan.

A really cool gothic meets heavy metal record by Red Temple Spirits called "Dancing to Restore an Eclipsed Moon" is out through Nate Stackman & Sans/Fundamental Music. Could sound like a lot of other records but it's actually one of the best in this genre I've heard in a long time.

4AD fans might like Emerald Vein - "Existence" on SubRosa. Cocteau Twins-like vocals, pretty, melodic; a nice record. (Hi Raj)

Lots of other great records so keep listening to 'KDU for the latest. Also tune in Tuesday nites around 11PM to hear a live local band every week from our studios. Coming up, Decontrol, Go to Blazes, Electric Love Muffin, The Trace,.....

Music Happenings from the Black Experience

On Sunday, October 16, 1988 Metro Express Productions released the 12" single "Calling All Brothers". The purpose of this record is to raise the conscious level of men in the black community about the need to stem the drug trade. The original poem written by Gloria House and put to music by the Detroit based group Heritage, calls the brothers to attention. It demands that they stop living in self-pity and come to the aid of the young ones and the woman of the black community. It calls all brothers to be positive role models for the teenagers and young adults that are being swallowed by the lure of fast money and the violence that the drug trade offers.

Gloria House, a poet from the Detroit area, first had the poem published in *The Detroit News* of May 17, 1988. In the the poem she talks "about the powerlessness of women to speak to the young teenage males", and the how we need for the men to sit down and try to persuade them to turn away from drugs, and if they don't they'll have answer to them. Clyde Giles, a leading activist in the Detroit community, provides a stern male voice to the rendering of the this poem, giving added persuasiveness to Miss House's poem.

They've started a campaign for the record in the Philadelphia area, then will move back to Detroit and continue to Washington D.C. and other it east coast cities. With the communities' support their message, "Calling all brothers, crying for brothers, moanin' for a brother, dying for a brother. Ain't no brothers nowhere? Calling fro the makers of babies to become their saviors."; will reach the hearts and minds of the brothers.

John Blake's newest release *A New Beginning*, is just that for him. Tragedy struck while he was writing the music for the album, his father died in January. So this album was dedicated to his memory, for his father provided a lot of influence for him. This was a very emotional and trying time for him, but he was able to funnel the memories of his fathers life and sacrifices for his family into a very good tribute to his life.

A majority of the album's tunes are related to past memories such as "Serengetti Dance", influenced by his trip to Africa; "Dream Lady", dedicated to his wife; "L.C.", for his days of playing at a club in East Orange, N.J. Mr. Blake has also enlisted the aid of local pianist Sumi Tonooka on "Yours and Mine", and dedicates "Mr MCT", to his former boss McCoy Tyner. This illustrates how he's used past memories and ideas from current situations to produce music music from life, heartfelt and with feeling.

The Black Experience's 16th Anniversary was a great success thanks to all the former and current members taking time out on Labor Day Weekend to fill the airwaves once again with the sounds of freedom. I'd like to personally thank Mel Holmes for his assistance in organizing this great event. An equal amount of gratitude is extended to our listening audience who have continued to support us through the good and bad times.

In order to continue our commitment to music excellence we need help from the Drexel community. Whether your a freshman or senior and you have an interest in music or like engineering we can use you to further the dreams and ideals of the founding members sixteen years ago. If this is what your looking for stop by the station, located in the basement of the Creese Student Center, and talk to me, Al Knight or any of the other members.

That's it for now see you in the next issue, and may peace guide your way.

TOP FIVE LISTS BY AL KNIGHT

JAZZ

ALBUM	ARTIST	LABEL
1. Random Abstract	Brandford Marsalis	Columbia
2. Essence	Kent Jordan	Columbia
3. Street Dreams	Lyle Mays	Geffen
4. Texas	Ronald Shannon-Jackson	Caravan Of Dreams
5. A New Beginning	John Blake	Gramavision

Jazz can be heard every Sunday from 12:00noon to 6:00p.m. on phase III, Knight-Fair with Al Knight and Afternoon Delights with Ed Lomax.

GOSPEL

ALBUM	ARTIST	LABEL
1. Upon This Rock	Tetrec Choir	Tyscot
2. On The Winning Side	Commissioned	Light Records
3. Live! Give Him The Glory	L.A. Mass Choir	Light Records
4. I'll Be With You	Daryl Coley	Light Records
5. Look Up And Live	The New Jersey Mass	Light Records

Wake up to the joyful sounds of Gospel, every Sunday morning with phase I, Joy In The Morning hosted by Leon Frison from 6:00 a.m. to 9:00 a.m.

R&B

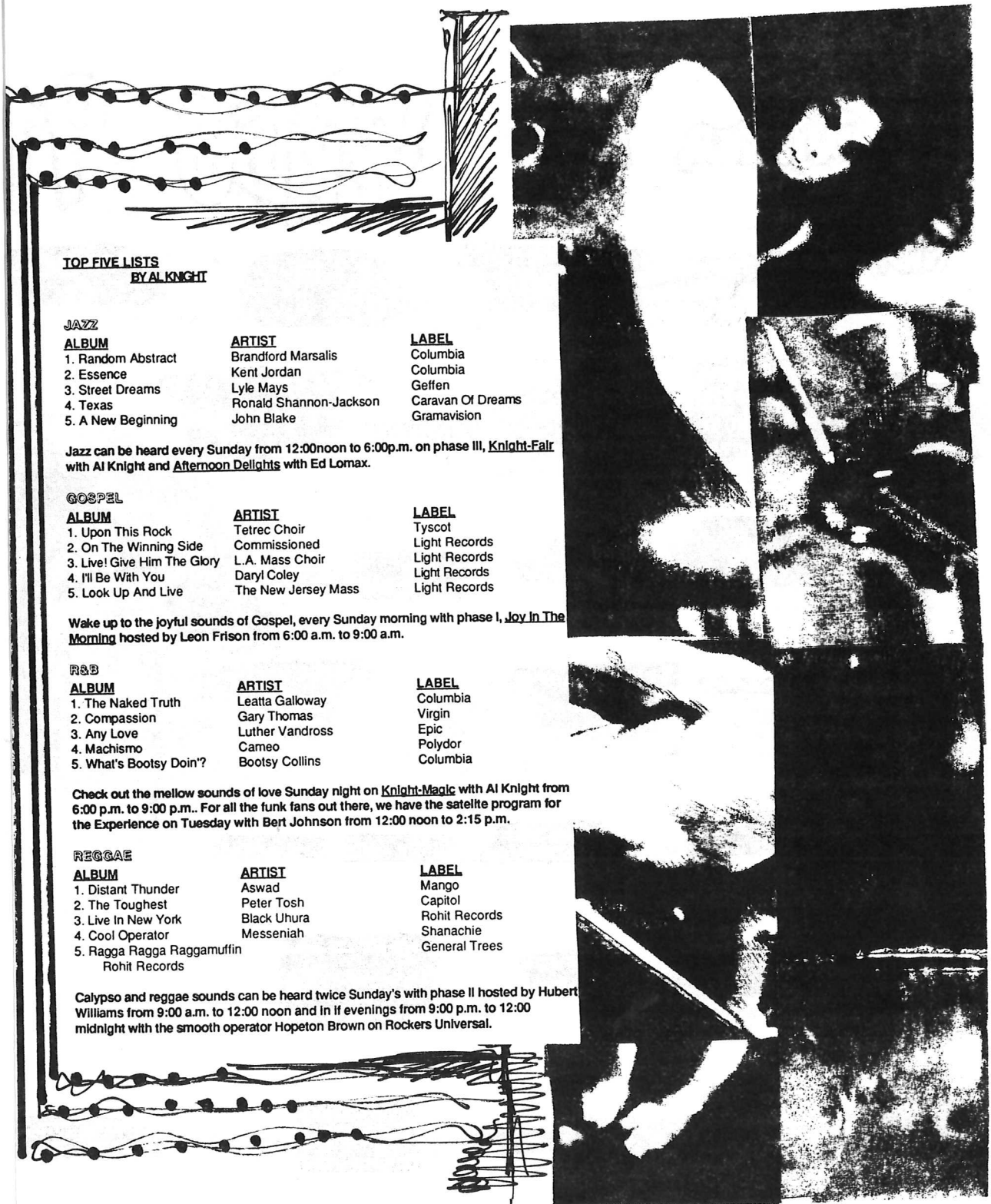
ALBUM	ARTIST	LABEL
1. The Naked Truth	Leatta Galloway	Columbia
2. Compassion	Gary Thomas	Virgin
3. Any Love	Luther Vandross	Epic
4. Machismo	Cameo	Polydor
5. What's Bootsy Doin'?	Bootsy Collins	Columbia

Check out the mellow sounds of love Sunday night on Knight-Magic with Al Knight from 6:00 p.m. to 9:00 p.m.. For all the funk fans out there, we have the satelite program for the Experience on Tuesday with Bert Johnson from 12:00 noon to 2:15 p.m.

REGGAE

ALBUM	ARTIST	LABEL
1. Distant Thunder	Aswad	Mango
2. The Toughest	Peter Tosh	Capitol
3. Live In New York	Black Uhura	Rohit Records
4. Cool Operator	Messeniah	Shanachie
5. Ragga Ragga Raggamuffin		General Trees

Calypso and reggae sounds can be heard twice Sunday's with phase II hosted by Hubert Williams from 9:00 a.m. to 12:00 noon and in If evenings from 9:00 p.m. to 12:00 midnight with the smooth operator Hopeton Brown on Rockers Universal.



WINTER 1989

WKDU 91.7 FM

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SUNDAY

Leon Frison
Joy in the Morning

Hubert Williams
Rhythms on Tradewinds

Al Knight
Knight Magic

Ed Lomax
Afternoon Delight

Al Knight
Knight Fare

Hopeton Brown
Rockers Universal

BH Simm

Amy Auker

MONDAY

Ken Gertler
Shleprock II
The Nightmare Continues

John Green
Are You an Ice Cream Yuppie?

Head to Head

JEFF DUCKWORTH
MY FAVORITE
DEATH MUSIC

Chris Vecchio
From Furry Couch to Acid House

Alex B.
The Blue That Holds the Envelope Together

Amy Hammersmith
And So Goodbye to Poor Old Icky

TUESDAY

Alexandra
The Opiate of the Masses

Brian Hotchkiss

Consider The Alternatives

Bert Johnson

Jackie Z.
Coltrane Insane

Denise Thompson
Vampire Junction

WEDNESDAY

Joe Sweeney

Brian Flaherty
Prevalent Chromium

Neville Vakharia
The Dance Factor E

Chris Rainey
This Would Be a Good Death, But not Good Enough

Maximum Rock n Roll

Back from the Grave

Tony Seman
Pearlriver's Perspective

THURSDAY

Mark Andryczyk

Mike Eidle
Idle Thoughts

Philly View Uwe Anselm

Andy Kositsky

Stan Kemp
Self Immolation

Adrienne Simon

FRIDAY

Mark Grossmann
Sounds of Jerusalem

Red Laura
Sublime

RAJ THADANI
VISIGOTHS &
OSTRAGOTHS

Rich
Is This Split Pea Soup or Nasal Mucous?

Ben Greisler
Gimme A Headache
Dammit!

Anita
Killer Frizzles &
Cold Piza

SATURDAY

Rich Riley

John Vargas
Exclusively International

Gena Bulleri
Sons of Pioneers

Rich Brice
House of Porn

Mike Moffa
World of Oz

Rich Chandler
Concordance

Sandy G Parag
Mat-L-X-Press



RAPEMAN

'KDU: How did you get together with these guys (Rey and Dave)?
Steve: Whey Rey found out Big Black were breaking up, he called me up and said...(You know the funny thing about breaking up bands? Everybody's doing it)...."Why don't you and me start a band?" and I said, "Gosh what a swell idea."
'KDU: So you made it vogue to break up?
Steve: It's a very hip thing to do. I wish more bands would do it.
Rey (from across the room): More bands need to do it.
'KDU: Where did you get your name?
Steve: Rapeman? It's the name of a comic book, a Japanese comic book and also the name of the superhero in the comic book.
'KDU: What's so special about it that you would choose it to name a band after?
Steve: I don't know. See, we think it's a good name, everybody else seems to think it's a strange name. And the guy, Rapeman, is really bizarre, so it's sort of an affection, or an interest, in this oddball character. The comic book Rapeman just sort of manifested itself, and that's why we call the band Rapeman.
'KDU: So it's not synonymous with a rapist?
Steve:(shakes his head) I mean it doesn't have any... It doesn't mirror any, you know, undercurrent of the music or anything. I mean, we didn't set out to start a miscegenist band or anything like that, it's just ... Rey, don't get into the cash register.
Rey:(from behind the bar) Man, I'm just trying to open this can of grapefruit juice.
'KDU: Has your music changed since you left Big Black?
Steve: Completely. Just by virtue of it being a different band, it's completely different. Rey plays drums as opposed to Big Black were there was a drum machine, David Sims plays bass as opposed to having a bass player in Big Black. It's different. I can't really quantify it; I can't really say "Well it's different to the degree of two" or "It's one-half as similar"...I couldn't...

'KDU: Well, do you write most of the material for Rapeman?
Steve: I didn't write most of the material in Big Black, and I don't write most of the material in Rapeman. It's just a... it's a large scale argument sort of process to write songs.
'KDU: So it's a collaboration among all of you?
Steve: Yeah, all of us. That's really the only way that I'm comfortable doing it.
'KDU: Do you still get a lot of your material from newspapers? A lot of Big Black songs were true stories. Is it the same still?
Steve: Sort of, although there's a lot more in-jokes in Rapeman stuff; Rapeman stuff is a little bit less journalistic, a little bit less... In Big Black we would tend to write a song about a specific subject, in Rapeman stuff, there tends to be an awful lot more little influences. Like in a song where the basic theme is about, say, this fellow whose house was filled up with garbage 'cause he'd never taken this garbage out in eight years, so he had to spend all this time crouched over in order to fit in his living room, in a song about that guy, there may be all kinds of cool medical experiment references. So the subject matter isn't quite as singular.
'KDU: You named your first EP after R. Budd Dwyer?
Steve: MMM. Fuckin' genius. I respect him immensely.
'KDU: Why is that?
Steve: Man, he blew his brains out at the best possible moment. On camera, live television, for one. For two, because he blew his brains out on that day and not the next day, he saved all his death benefits for his family, because he was still officially treasurer when he blew his brains out. He hadn't been sentenced yet, so his conviction wasn't final.
'KDU: Is that why he get such high praise in the song?

Steve: I really wouldn't say it's praise, it's just I think... I kind of admire the guy's conviction. I mean a lot of people say "Yeah, well if I was gonna kill myself, I'd do it on camera, on television." This guy did it. Thereby making every horror movie obsolete.
'KDU: You have a lot of material recorded for a band that's just starting out...
Steve: We've been around for a year almost. Rey came up to Chicago last October, David Sims came up in February and we've been working pretty constantly ever since. So yeah, the album will be out, the EP is out, the single is out...
'KDU: What do you like better, recording in the studio, or playing live?
Steve: Playing live is way, way, more enjoyable than recording in the studio. The only place that we ever have arguments is in the studio. When we just play live, we do it and enjoy it.
'KDU: Do you plan a lot of touring?
Steve: Yeah, well this is actually our first full-tilt tour. Before this we played a bunch of individual shows in the Midwest.
'KDU: Were you in Europe?
Steve: No. We're going to Europe in a couple of weeks.
'KDU: How does the European audience accept you?
Steve: The European audience is rabid, for reason's that I don't understand, because they've never even heard us. The record isn't even out over there. I think mainly they're just going on the reputations of, you know... Scratch Acid did a successful tour of Europe, and Big Black did a couple of tours of Europe, and so the Europeans are sort of expecting the band to be like those bands. Which I don't think it is that much, but I could be wrong.
'KDU: You don't do any Big Black covers...
Steve: No it's a different band. There'd be no point in playing these songs. I mean, that would be cheapening everything Big Black did. By coming out and playing those songs, I mean that's no better than Lou Reed playing Velvet Underground songs, which I find particularly offensive.

'KDU: There was an interview with Big Black in which you described your music as disco-current events... Is that still an accurate description of the songs you write?
Steve: No. Like I said, Rapeman is a lot more... there's a lot more gag value in Rapeman songs, you know? A lot more songs about ...stinkbombs, and...
'KDU: If it's a joke, it's a pretty sinister sense of humor.
Steve: Well, for example, we have a song about this mayor in this Indiana town who's also an Elvis impersonator, and he was on the David Letterman show talking about being mayor. And one day, doing his mayoral duty, he had to go and unblock some sewer. And so we just had this image of this Elvis mayor, crawling around on his hands and knees in his Elvis suit, fishing turds out of the sewer. It's too ludicrous.
'KDU: So are you trying to cash in on the Elvis mania now that everyone knows that Elvis never died?
Steve: Yeah, Yeah, Yeah. All I can say is if I was Elvis, I wouldn't eat at Burger King, because I wouldn't have to.

Scott Anderson had the privilege and honor of speaking to Mr. Albini.

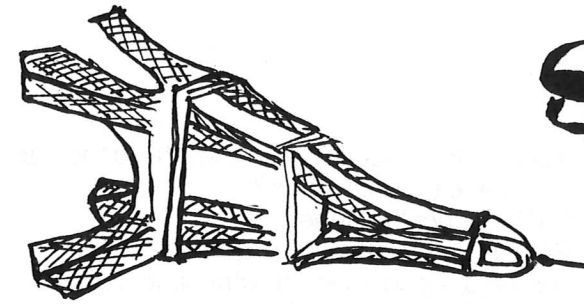
La Musique Française-
Further Excerpts of An
Alienated Foreigner
By Denise Garbinski
Foreign Correspondent

It's difficult to pinpoint just what the music scene in Paris really is. It seems that «progressive music» as we know it is scattered few and far between throughout record stores, club venues, commercial radio, and on posters «affiches» spread throughout the city. I believe the "scene" here, if you will, is not as easily accessible to the alienated foreigner, such as myself, as perhaps to a French scenester looking for a hip night in Philly.

So just what is there for a foreign scenester to do in the nocturnal streets of Gay Paris? Well, if you're into jazz or blues like 99.9% of the "cool" Parisian population, you can find a string of clubs along the Rue de Rivoli or Les Halles, with cover ranging from \$15 - \$30 and up. The French are definitely obsessed with American culture (or lack thereof) and there are enough jazz and blues clubs in Paris to prove it... Ça c'est cool(pronounced "coole")! On the flip side, if you're into seeing a progressive band play live, you're probably out of luck. Bands like the Mission, Timbuk 3, Celibate Rifles, Fields of the Nephilim, etc., pass through occasionally to play "the Rex" or some smaller remodeled movie theater-turned-show-venue, but you need to book tickets for all shows a few weeks in advance - the French are not impulsive! Larger acts like Sting, INXS, Depeche Mode, etc, play the Omnisport Arena in Paris, called "Bercy", which seems to be a bit larger than the Spectrum Showcase. There is one central "Ticketron"-like agent for all Paris shows, big and small, which also keeps a running list of all present and upcoming acts playing Paris.

Unlike the Philadelphia scene, the hip nightly activity here seems to be to go to the discotheques or boites de nuits, and dance to the Paris Top 50 (more on this later). These Parisians really need to catch a clue on progressive music! Out of mixed feelings of curiosity and boredom, I, and my trusted companion Pareez, decided to throw all fortunes to the wind and give it a try (No one would know us anyway). Apparently, Paris has a healthy and selective grapevine, through which we heard of "La Palace", the "hippest boite en Paris". After numerous attempts of finding an address, and a \$20 cover charge each, Pareez and I were there. You may ask, "Was the place cool?" Well, let's just say the people there were so Goddamn avant-garde, they couldn't believe it! I wonder how you say "pretentious" in French? Of course all of that aside, we loved the place. Groups of couches, reupholstered in leopardskin; and upstairs cocktail lounge (by invitation only, of course), lasers, haute couture fashion shows in the center of the dance floor... amazing! The music, of course, was All-American reject music that one never hears on American radio.

The world would be a sad place indeed if we only had to depend on the French for music. Overall, I find French music to be pathetic. Don't get me wrong, I have searched high and low in hopes of finding tomorrow's newest discovery; I've only come up with two bands worth listening to, of which I'm you've might already heard... Jean-Michel Jarre and Les Rito Mitsouko. I had the opportunity to see Les Rito Mitsouko play live at a free benefit for Prime Minister François Mitterand. I must say the band was very good, and the audience was actually lively, instead of being their usual sedated selves. I've never encountered such a large population of politically motivated young people.



SOUL ASYLUM

AN INTERVIEW WITH SOUL ASYLUM

'KDU: How many members of SOUL ASYLUM were in LOUD FAST RULES?

DAN: Three of us. Grant's the only one that wasn't.

GRANT: I couldn't make the grade at the time.

DAN: You wouldn't have wanted to make the grade at the time.

GRANT: That's part of it.

DAN: Our other drummer quit; he got married. He didn't like touring. He was kind of opposed to being on the road all the time for some weird reason. So, we had a year off, and we found Grant in the basement of some art creep's house. And the rest is a mystery.

GRANT: I was passed out on the floor and they said, "That's the guy!"

'KDU: Why the name change?

DAN: 'Cause LOUD FAST RULES is stupid.

GRANT: Its not that SOUL ASYLUM isn't...

'KDU: I didn't like "Hang Time" when it first came out. How do you feel about it?

DAN: It's the only record we've ever made that I can listen to. We were in Europe touring for "While You Were Out" and these guys put the record on and I was saying, "My God, this is us? Lets drink up guys!"

'KDU: What do you think of constant comparisons to The Replacements and Hüsker Dü?

GRANT: How would you feel about being constantly compared to your brother? It doesn't make any sense. We're a lot different from both those bands, musically, personality-wise, and showmanship-wise.

DAN: Its just seems like its a small town and there's a lot of that.

GRANT: Three rock bands come out of the smae town within a few years of each other...you're bound to make some kind of association. And that's all it is to me. That we happen to be coming from the smae place.

Les Rito Mitsouko, as well as some English language groups of a progressive format receive a bit of airplay on commercial radio here, but they are played around Paris' Top 50 hot hits (at least in U.S. we only have 40 to contend with). For the most part, French radio consists of 6 major FM stations, one of which plays classical and some jazz. The other five play American top 40 and oldies, American 70's disco, and France's version of disco, i.e. an absolutely detestable format. "Radio France," located right around the Eiffel Tower in Paris, is a governmentally owned organization which controls all radio transmission in France. There is no non-commercial or underground radio as far as I can tell. I am told that one can receive the BBC if you can purchase a very powerful radio. With my salary, though, this is not much of an option. The subject of prices in general is not too encouraging. In Paris, there are two progressive-type record stores, "Bondage" and "New Rose", where albums start at \$16.00, 45 singles at \$6.00.

One last thought on "la musique française." The French seem to differentiate music from fashion and politics, as the three are distinct and separate entities not to be associated with one another. I could write a separate article on just the French attitude towards fashion, but suffice it to say that Americans have been victims of media hype labeling the French as the best-dressed society in the world. While it is true that clothing here is certainly different, it is by no means progressive, and I would be inclined to attribute the world's most progressive-minded clothing to our own New York City. AND AS FOR FRENCH POLITICS.....

Funk Rock lives! Shop

UNTIL YOU DROP! Thanks for

Your support that made
the Communique possible



LIVE BANDS
AT SKINZ!
SUNDAYZ 3-6 P.M.
AT 6TH + SOUTH ST.
PHILLY'S FIRST ROCK SHOP!